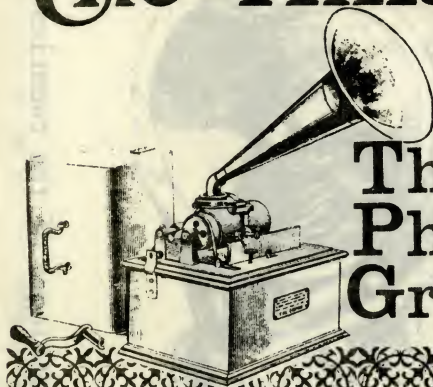


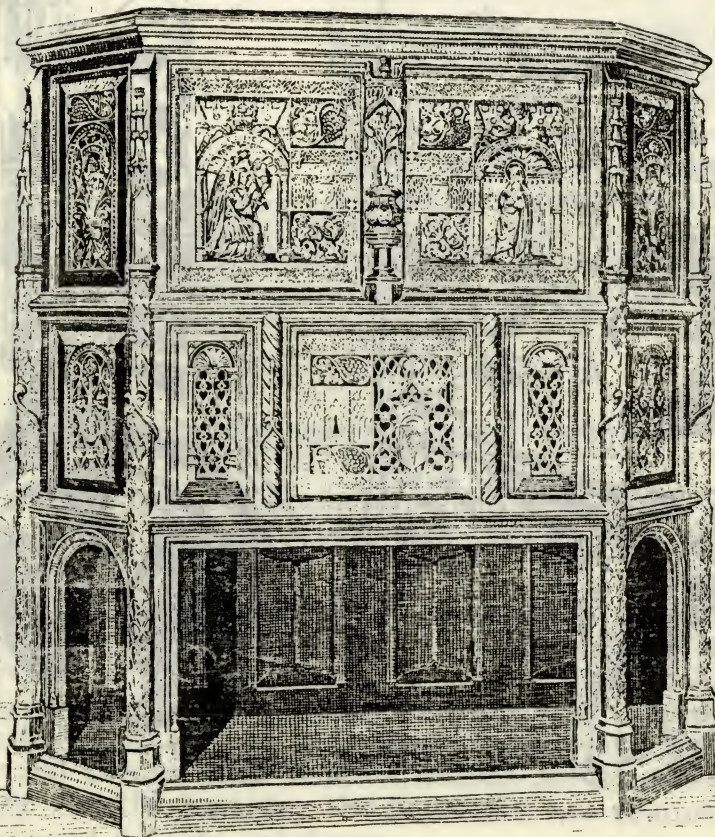
# The Hillandale News



The official journal of the  
**The City of London  
Phonograph and  
Gramophone Society**  
inaugurated 1919

No. 58.

December, 1970





Edison's <sup>52</sup>Grammas  
TO  
THE MEMBERS OF  
THE C.I.P.O.S.

"Vicki"

from

**THE PRESIDENT,  
OFFICERS  
& COMMITTEE**



COVER: As offered in the Edison Diamond Disc Catalogue of the twentie

French Gothic (Oak) at 5,500 dollars.

The official journal of  
THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY  
(inaugurated 1919)

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No. 58

December 1970

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### EDITORIAL

After six years, the Chairman has said that it is time that another face was seen at the top table, and perhaps a different voice would benefit the Society. For the most part it has been a happy and successful period of office. The helmsman cannot please all of the passengers all of the time of course, but it would be a dull voyage if it were all plain sailing.

The new face and voice will be a familiar one for many Members, whether they have met him in London, or in distant parts of the Country, or perhaps been one of his many correspondents. By his approach to Society matters in the last year or two, Len Watts shows he has a sturdy back- and indeed nobody who has met him would deny that - and in addition a doggedness to undertake anything 'pro bono Societatis'. This is perhaps born out of collecting Pathe's Discs, a company whose cataloguing complexities have put off many a weaker man. Let us all wish him well in his new task.

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### THE ANNUAL GENERAL MEETING OF THE SOCIETY

The Annual General Meeting was held at the "White Swan" Tudor Street, London, E.C.4., on Tuesday 13th Oct. 1970 at 6.45pm, 26 Members being present.

Opening the Meeting, the Chairman welcomed those present and reminded them that a year ago he had announced his intention of standing down at this Meeting. It was the unavoidable custom to refer to the past, present and future. The past had had its difficulties, as all present were aware, but the coming year and future under a new Chairman should and would be a busy one for the Society; the principle new feature was the much-enlarged Society catalogue.



which had taken on the connection established some years ago by Sydney Carter, and the Officers had come to a happy arrangement with Mr Carter to continue it.

The Chairman recalled hard work and happy times during his period of office - the Society's Exhibition in 1967, and the Golden Jubilee Dinner of 1969 in particular, and thanked all the Officers for their help and loyal support. The Society would be losing its Treasure, Gordon Bromly, who in addition to doing an enormous amount of work for us, was Chairman of two Gramophone Societies and had other wide interests, and everyone regretted that he could no longer continue. The Society was grateful to him for stepping into the breach some years ago, and organising things so well.

The Vice-Chairman was willing to let his name go forward for the position of Chairman, and the Society had asked Tony Besford if he would agree to stand as Treasurer. Although not a regular attending member, as he lived in Norfolk, Tony Besford has been a keen member for a long time, and had the utmost confidence of the Officers.

The Chairman closed by expressing his gratitude to fellow Officers and to Members for their support, and reiterated his confidence in the Society's future; "thank you, and well done".

The Minutes of the last Meeting being taken as read, the Members present then heard from the retiring Treasurer, who presented the Balance Sheet as shown below, and was congratulated in his Report by the Auditor, Arthur Close.

The Annual Subscription for the year ending next October would remain the same in spite of rising postal charges in Feb. 1971.

Len Watts was proposed as Chairman by Gordon Bromly, and seconded by Ron Armstrong, there being no other nomination.

The President then gave a vote of thanks to the retiring Chairman on behalf of all Members.

To fill the vacancy of Treasurer, the name of Tony Besford was proposed by George Frow and seconded by George Woolford.

George Frow was willing to take on the position of Acting Hon. Secretary for the present, to assist the Society over its changes but as he was travelling abroad next year,

this could only be for a limited period, and for the same reason, the editorship of the magazine would have to change.

Frank Andrews proposed that George Woolford continue as Membership Secretary, and was seconded by Roger Thorne.

The President proposed that W. Dukes become Vice-Chairman, and this was seconded by George Walter.

A Committee consisting of Frank Andrews, Ron Armstrong and Leslie Kaye was elected; Arthur Close agreed to be elected Honorary Auditor for the coming year.

A proposal by the Chairman that Ernie Bayly become an Honorary Member in consideration of his past work for the Society was carried unanimously.

A programme summary for the coming year was sketched out as shown under this Report, and would be given in more detail in future issues of this magazine.

Several aspects of Society running were then discussed, and some Members present felt that reversion to a Tuesday Meeting for Friday had not been sufficiently publicised, nor opinions sought. The Officers responsible explained that the original Meetings evenings had been the second Tuesday of the month, but since moving from the "Horse and Groom", this had had to be altered firstly to a Thursday, then to a Friday, and attendances had fallen away as a result. When an opportunity of re-booking Tuesday had presented itself at very short notice, it was felt that this was in the best interests of attending Members, although it was realised that reverting to Tuesday would deter some, as well as being more convenient for others. The Secretary agreed to suggestions from some present that London attending Members should write briefly to him and state their preference, which would then be discussed at a future Meeting. The Meeting then terminated.

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Programme layout for 1970-I

1970

Nov. Ron Armstrong-cylinders.	May Geo.Frow-cylinders
Dec. George Walter-cylinders.	June O. Waite-cylinders
Jan'71 G.Bromly - opera discs.	July Geo.Woolford-discs.
Feb. The President-cylinders.	Aug B.Reynaud - discs.
Mar. G.Edwards - discs	Sept Chairman's evening
Apl. W.Dukes-cylinders/discs.	Oct A.G.M. -Pathé.



Financial Statment for the Year Ist Sept. 1970- 31st Aug 1971RECEIPTS

Bal b/f at 1/9/69	68.II.I.
Subscriptions	44I.I6.II
Reprint catalogues,	
Mag. back-numbers	200. 8.6.
Books	23. 6.2.
Ties	2.I2.6.
Adverts	I4. 5.0.
Misc sales and income	85.I8.0.
income	<u>85.I8.0.</u>
	£836.I8.2.

PAYMENTS

Postage	223.I3.I.
Printing	222.I0.6.
Stationery-paper	86.I5.9.
-others	5.I6.0.
Purchase typewriter	35. 0.0.
Purchases for re-sale	9I.I8.I0
Misc.expenses	39. 4.3.
Bal carried forward	
at 31/8/70	<u>I3I.I9.9.</u>
	£836.I8.2.

Gordon Bromly. Hon Treasurer.

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THUMB-NAIL SKETCHES No. 50.

I see that I have reached my jubilee number, and thought that my readers would like to know something of this column.

When first mooted, the then Editor of the HILLANDALE NEWS suggested something of a running story on the Edison saga. I pointed out that this could be monotonous, and in time would mean turning back to previous issues of the journal.

I then suggested the form in which you see it today. Much of the information has come from those yellow slips sometimes found in Blue Amberol boxes. Even then some editing is necessary to modernise them. The old Victor and Columbia catalogues are a rich source, with verbose accounts of operas, ballets and artists they were plugging at that particular time. About five per-cent of such outpourings could be used. HOBBIES MAGAZINE, published in Chicago, was sometimes useful.

Strange to say, some sources I used came from journals which had nothing to do with cylinders.

It remains to wish my readers all the Compliments of the Season and Good Hunting (not Russell of that ilk) in 1971.

Tyn Phoil.

LETTERS TO THE EDITOR

Syracuse University Libraries  
Audio Archives,  
Edison Foundation Re-recording Laboratory  
1009a East Water Street,  
SYRACUSE. N.Y. 13210.

Dear Mr Watts,

It is my wish to direct a comment or two on "Reports of Meetings of the Society" beginning on page 142 of the HILLDALE NEWS for August 1970.

As we are specialising in working with Edison records of all types, we would respectfully like to refer to a comment about the Diamond Disc and Blue Amberol recording of "Rigaudon" and "Schon Rosmarin", as played by Olga Steeb. It was the Edison policy to record all cylinders of music at 160 r.p.m. from the introduction of the Gold Moulded cylinders in 1902 and except for accidental deviations, this was adhered to through the entire Blue Amberol period.

The cylinder in question, because of an suspected increase of speed to obtain greater brilliance, is known to have been dubbed from one of the disc takes. Your President, Major Annand is fortunate to have a copy of each, which we do not! If he happens to have a copy of the disc, made from the same master from which the cylinder is dubbed, he will find he can synchronize them together. With an 80 r.p.m. stroboscope on the turntable, and a 160 r.p.m. stroboscope on the mandrel of the cylinder machine, both should indicate these speeds when synchronized and any deviation from the laboratory standard will be evident.

The tone-test procedures planned for with the discs, made the fixing of standard recording and reproducing speeds mandatory, so Edison did not permit manipulating speeds to secure added brilliance in reproducing, as did some, if not most, other companies.

Even before the dubbing of the Blue Amberols from the discs became the standard practice, the relatively few recordings which were separately recorded for cylinders and discs by the artist are at the same pitch, almost invariably.

However there is a psychological effect which can be most misleading, even to expert listeners. Any such recordings



played at proper r.p.m. speed on the best instruments for each type produce the feeling that the performance is faster and more brilliant from the cylinder. The factors responsible are two in number, the usually greater surface noise from the disc tends to cover higher frequencies more than on the cylinder, and the greater amount of midrange resonance and actual fundamental bass reproduced by the laboratory model disc phonograph. Proportions of bass and treble affect judgement as to tempo and/or pitch.

One of the greatest needs today, in my humble estimation, is that for an instance that recording be done at the speed standard for reproduction. Edison led the way in this, and we recognize the many contributions of HILLANDALE NEWS in the interest and knowledge about the Edison recordings of all periods.

Sincerely

(signed) Water L. Welch.

21st Aug., 1970.

Curator and Director.

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Included in a letter from Dr. E.T.Drake of Martinsville, Indiana, U.S.A. was the following observation:

.....I noted in HILLANDALE NEWS of August 1970 (p.127) "six-foot high little Nippers, anyone"? "This leads me to wonder if someone has a six-foot-high Nipper dog for sale; if someone wants to buy a six-foot-high dog, or if they want to know if such a dog was ever made, I can assure them that they were, because I have one'.....

Editorial Comment - While not wishing to turn a respectable Phonograph Society into a Dog Competition, is there anyone with the knowledge to write a short article on these animals? The earliest papier-maché terriers seem in short supply, but the rather secondary plastic models withdrawn a few years ago by R.C.A. Victor came in at least two sizes, and beside the small 'pups' the Frow collection boasts a 3ft Nipper. Dr Drake has a veritable "Hound of the Baskervilles".

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As published in the British TALKING MACHINE NEWS for Oct., 1908,  
extracted and presented by... FRANK ANDREWS

<u>LABEL</u>	<u>CUT</u>	<u>SIDES</u>	<u>SIZES</u>	<u>DISTRIBUTOR</u>
BEKA	Lateral	Single	7,8,10,11"	Beka Record Company
BEKA	Lateral	Double	7,8,10"	" "
BEKA MEISTER	Lateral	Double	12"	" "
BELL DISC	Lateral	Double	10 $\frac{1}{4}$ "	Edison Bell Consldtd.
CLARION	Vertical	Double	10"	Premier Manfg. Co.
COLUMBIA	Lateral	Single	10", 12".	Columbia Phonograph
COLUMBIA	Lateral	Double	10"	" " Genl.
Dischi				
FONOTIPIA	Lateral	Double	10", 12"	Barnett Samuel, & Sons
FAVORITE	Lateral	Double	10", 12"	International
GRAMOPHONE				Favorite Record Co.
CONCERT	Lateral	Single	10"	Gramophone Co. Ltd.
MONARCH	Lateral	Single	12"	" "
HOMOPHONE	Lateral	Double	10"	Bernhard Andres & Co.
IMPERIAL	Lateral	Single	10"	Imperial Disc Rcd. Co.
JUMBO	Lateral	Double	10"	Barnett Samuel, Sons
MELOGRAPH	Lateral	Double	10"	Melograph Record Co.
MUSOGRAM	Vertical	Double	12"	Musogram Ltd.
ODEON	Lateral	Double	10 $\frac{3}{4}$ ", 12"	Barnett Samuel, & Sons.
PATHE DISC	Vertical	Double	8 $\frac{1}{2}$ ", 11"	Pathé Frères
PATHE DISC	Vertical	Single	11"	"
PHOEBUS	Lateral	Double	10"	Lacroix & Co.
PHONO	Vertical	Double	10"	"
ROYAL	Lateral	Double	10 $\frac{3}{4}$ "	sold by City Manufacturing Co made by Int. Phonograph Co.
RUSSELL	Lateral	Double	10", 12"	F.M. Russell & Co Ltd
TWIN	Lateral	Double	10"	Twin Record Co.
ZONOPHONE	Lateral	Single	10"	British Zonophone Co.

By the end of the year, the following labels were additional-  
 MILL-O-PHONE Lateral Double 10" H. Mill. 49 Bishopsgate  
 PHONO-DISC Vertical Double 8 $\frac{1}{2}$ ", 11, 12" Edison Bell Consldtd.  
 POLYPHON Lateral Double 10" J.A. Williams, 92 Hatton Gdn.  
 RENA Lateral Double 10" (12" in 1909) Rena Manfg. Co.  
 WHYTSDALE Lateral Double 10" Whyte, Risdale & Co.

SOVERIGN discs of Sonogram Ltd had disappeared. This Company  
went bankrupt in 1908.

EDISON RECORDING GROUP PERSONNELSelected by GERRY ANNANDShannon Four

Began in 1917 with Charles Hart, Harvey Hindermeyr, Elliott Shaw and Wilfred Glenn. In 1918 Hindermeyr was succeeded by Lewis James. This quartet used many names, eventually becoming THE REVELLERS on H.M.V. and SINGING SOPHOMORES on Columbia.

Spencer (Len) Trio (1897)

Usually Len Spencer, Billy Golden and Steve Porter

Stevens Trio (1922)

Ernest Stevens (piano) Charles J. Murray or Jim Thrall (saxophone), M. Aron (banjo)

"That Girl" Quartet (1910)

Harriet Keys, Allie Thomas, Precis Thompson, Helen Summers.

Tollefsen Trio (1912)

Mme Schnabel-Tollefsen (piano) Paul Kefer ('cello)  
Carl H. Tollefsen (violin)

Two Dark Knights (1927)

Victor Fleming and Phil Cook.

BRIEF BIOGRAPHIESDistilled by GERRY ANNAND

John McCormack. Born in Athlone June 14th, 1884, died Dublin September 16th, 1945. Without previous instruction at the age of eighteen, he won the Gold Medal at the National Irish Festival in 1902. He became a member of the Dublin Catholic Choir, singing with it at the 1904 St. Louis Exposition. London debut at a Sunday League Concert on Feb. 17th., 1907. Covent Garden debut in "Cavalleria Rusticana" in the same year. He sang in the Teatro San Carlo, Naples in 1908, and in the November appeared at the Manhattan Opera House. From this time he sung in opera houses all over the world, eventually appearing on concert platforms, where he was a world favourite until the day of his death.



Carmen Melis. Born Cagliari, Sardinia, April 14th 1885. Debut as Thais at Naples in 1902 and sang in various European capital cities. Manhattan Opera House as Tosca on November 26th 1909. Later appeared with the Boston and also the Philadelphia Opera Companies.

Otillie Metzger (contralto) Born at Frankfurt June 15th. 1878. Studied with Nickloss-Kempner, G.Vogel and E.Reicher. Made her debut in Halle, appeared at Cologne, and from 1903-1914 sang at the Hamburg Stadttheater. Made guest appearances at Bayreuth and elsewhere in Germany, as well as in Austria and England. In 1914-1915 she made a concert tour of the U.S.A., and in 1922-1923 she sang with the German Opera Company at the Manhattan Opera House.

Selma Kurz (soprano) Born Biala November 15th, 1875, died in Vienna May 10th., 1933. A pupil of Pless, she sang in both concert and opera. Made her London debut at Covent Garden in 1904, with many subsequent appearances, notably as Gilda. Renowned for her beautiful coloratura technique, she appeared with success all over the European Continent and crowds flocked to hear her magnificent trill, which seemed to float on forever as she moved about the stage, especially in parts such as the Page in "Un Ballo in Maschera".

## TWO NORTHERN COLLECTIONS

by GEORGE FROW

### No. 2 The Royal Scottish Museum, Edinburgh.

I first came across the talking machine collection at the Royal Scottish Museum, Edinburgh, three or four years ago during a brief visit to relatives, and it was not the time to do more than note it and make sure of an early return.

This year, however, I had a much closer look, and in addition, the Keeper of the Department of Technology, Dr. Alastair G. Thomson, gave up most of his day to discuss the subject, and kindly allowed me to publish this report on it; it is obvious that among all the great range of items in his care, he has a particularly warm spot for the phonographs and gramophones, and must be proud of the beautiful condition of those machines on display.

These run practically the whole phonographic gamut from three tin-foil types to a 1948 R.C.A. 7in. autochanger, in a display that emphasizes mechanical and acoustical improvements right down the line, and from what I also saw in store is kept alive to recent technological advances.

There were two Berliner Gramophones, the "trade mark" model, and the hand turned version of this, and there were Junior and Senior Monarchs and a representative display of their various horns, all in fine order.

There was a 1906 Table Victrola, and a mahogany Library Bijou Grand (H.M.V.) and the monumental re-entrant 202, the Klingsor with its harp-strings, and an Expert with 'elephant-hide' horn, which to those nousey enough to unpick it, was really made of multi-layered telephone directory pages.

In my view there were two models of very particular interest, perhaps because I hadn't got them myself, but mainly because they were among the pioneers in their own way. Both were H.M.V. machines, one the 1924 Model II2 portable gramophone, not with the usual leatherette or rexine finish, but having a polished wood case, and being a little over-size when compared to the later portables. There were many "portables" before the II2, collapsing and folding models, minitures, 'camera' gramophones, but here was the first true layout of the portable gramophone that so many of us grew up with, and which was made in this form for about 30 years. The other model that caught my eye in particular was the 55IA of 1928, an early electric record reproducer, looking very much like an early radiogram, but still having the goose-neck tone-arm to support the electric pick-up head, an awkward marriage to our 1970 eyes, but an obvious combination to the 1928 technical designer.

I cannot stress enough how excellently finished all these machines were, and I gather that many must have been stripped and re-polished; they occupy four large display-cases, while nearby, three table-cases showed a good range of sound boxes, pick-ups, accessories and records.

Quite a number of cylinders were shown, and for the disc-interested, there was a laminated Neophone, a Nicole, and several flexibles, a World, a sound-film disc, Marathon, and the 1901 Coronation commemoration record.



My eye alighted particularly on a 9in. Zonophone disc, which surely must be of early origin.

This is a display that all Members who pass through Edinburgh should certainly not miss.

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# EDISON'S AEROPHONE

by B.L.COLEMAN

## A closer look at an obscure invention.

An article in a recent issue of THE NEW YORK TIMES put forth the question whether we were alone in the great Universe, and if we were not, would others know that we were here. Unless these creatures were deaf and dumb, I do not see how they could possibly miss our presence. We are without a doubt, the most vociferous planet in this Galaxy.

Jets screaming over concrete ant hills, acid rock-bands blasting what little hearing is left to us, super bombs rending the atmosphere, millions of loudspeakers screaming into unhearing ears, stringed electric instruments spilling out a cacophany of mind-dulling noises - this roar should be able to be detected for miles into space, and it is no wonder that whatever's out there, stays there. No one cares for noisy neighbours.

However, this newspaper article concerned itself with two rather little-known inventions which seem to have been made and ready for the Age of Noise - the Aerophone and the Auxetophone. The latter was the roaring pre-electric hi-fi of earlier years, which was featured in articles in the October and earlier editions of HILLANDALE NEWS. We might therefore, take a look at the Aerophone.

When Thomas Edison put together his phonograph back in 1877, he had ideas of it being accepted and used for the betterment of the whole of the human race, People would at last have music in their houses, business would realise what a useful tool was at hand above all, it could ultimately pay its way; most of Edison's inventions could be made to pay their way. Whatever his thinking on the subject, it seemed to be a soap-bubble whenever he played one of those early thin scratchy recordings. It was clear that something should be done to improve it.

It may have been that he based his principle of the Aero-

# UNITED STATES PATENT OFFICE.

THOMAS A: EDISON, OF MENLO PARK, NEW JERSEY.

## IMPROVEMENT IN SPEAKING-MACHINES.

Specification forming part of Letters Patent No. **201,760**, dated March 26, 1878; application filed March 4, 1878.

*To all whom it may concern:*

Be it known that I, THOMAS A. EDISON, of Menlo Park, in the county of Middlesex and State of New Jersey, have invented an Improvement in Speaking-Machines, (Case 153,) which I term the "Aerophone," and of which the following is a specification:

The object of this invention is to reproduce the human voice or other sounds with greatly-increased volume or force.

Articulation produces certain atmospheric sound waves or vibrations in a given relation to each other in respect to volume or character. The sound-waves of words uttered in a whisper correspond generally to those uttered in the loudest tones, except in the volume.

In my **phonograph**, heretofore secured by me, (Case No. 149,) the sound produced by the instrument corresponds to the sound acting upon the diaphragm, only less in volume.

The object of the present invention is to reverse the action of the phonograph, and cause the human voice or other source of sound to reproduce that sound in tones that are louder than the original utterances, thereby enabling a feeble voice to be heard distinctly to any desired extent within the capacity of the instrument.

creasing the volume of the sound; and Fig: 3 is a section of the instrument in connection with a phonograph, for increasing the amplitude of the vibration that makes the record.

The diaphragm *a* is acted upon by the human voice or other sound, and vibrated by the same. By the term "diaphragm" I mean any body capable of and adapted to respond to atmospheric sound-vibrations, so that the said vibrations shall be given to the diaphragm or its equivalent.

I make use of the vibrations of the diaphragm to operate a valve, *b*, that is connected with the diaphragm *a*, preferably by a section, *c*, of india-rubber tubing. The diaphragm is to be inclosed in a proper case, that directs the sound upon the diaphragm, and the valve is, by preference, balanced by being pivoted in the center, so that the pressure of the air, steam, or gas upon the valve does not interfere with its movement.

The air, gas, steam, or other fluid under pressure, is supplied from a suitable holder by the pipe *e*, and at *i* the valve allows or checks the escape of the said fluid into the pipe *k*. If the valve is covered with a sheet of india-rubber, secured at its edges and to the tubes *e* and *k*, leakage will be prevented, but the valve will



I make use of a diaphragm, against which the sound-vibrations are directed from the voice or other primary source of sound, and this diaphragm or other body moved by such sound-vibrations is made to control the exit of air, steam, or other fluid under pressure, and so set in motion secondary sound-vibrations, the same as the primary sound-vibrations, except of greater volume. The relative volumes of the sound-vibrations will depend upon the pressure of the fluid and the opening for the escape of the same.

My invention is available for giving orders upon vessels, for signaling distant vessels, for military orders, for orders at fires, for communicating between engineers of passing locomotives, for station-signals, and for addressing large assemblies, or for giving audible utterances that are sufficiently powerful to be heard above surrounding noise or confusion.

In the drawings, Figure 1 is a section. Fig. 2 is a plan of the instrument as adapted to an organ-pipe or trumpet for direct action in in-

201,760

record the sound-vibrations, as in my aforesaid phonograph. In this case the indentations will be much greater, on account of the amplitude of the vibrations given to the disk.

It will be evident that the phonographic record may be employed instead of the diaphragm to operate the valve *b*, and thus allow the record to be made of the articulations, after which such articulations are reproduced in the same or in increased volume as the original utterances.

I claim as my invention—

1. The combination, with a diaphragm, or the record produced therefrom, of a valve and a supply of air, gas, steam, or other fluid under pressure, for reproducing sounds, substantially as set forth.

leakage will be prevented, and the valve will be free to be moved by the diaphragm.

It will now be apparent that the valve will open more or less at *i*, according to the amplitude of vibration of the diaphragm, and hence that the air passing at this point will be a multiple of the sound-vibrations of the atmosphere acting upon the diaphragm; hence corresponding tones will issue from the tube or trumpet *k*, and by increasing the pressure of the fluid, so the volume of sound will be increased. My experiments and tests lead me to believe the apparatus capable of very great increase of the secondary sound over and above the primary controlling sound; and I remark that the apparatus employed may also be greatly varied, according to the object to be attained. Care is required to prevent interference with the clearness of the articulated sounds, in consequence of any musical resonance in any of the parts of the apparatus.

In Fig. 3 the parts before described are represented as combined with a receiving-diaphragm, *l*, that actuates a recording-point to

2. The method herein specified of producing sound, by causing primary sounds or articulations to act upon a diaphragm, and then controlling the exit of a fluid under pressure in harmony with the primary sounds, to produce secondary sounds corresponding with the primary sounds, but of different volume, substantially as set forth.

Signed by me this 28th day of February, A. D. 1878.

THOS. A. EDISON.

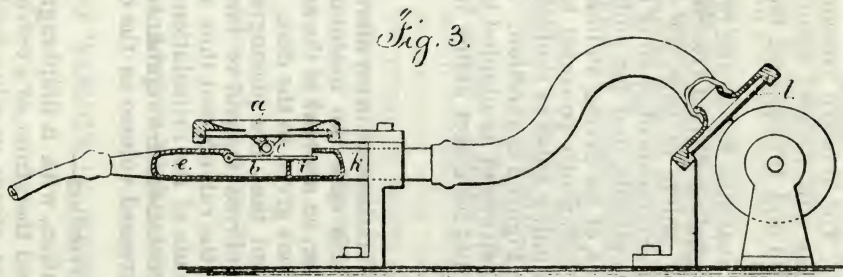
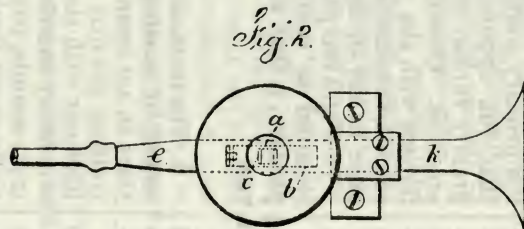
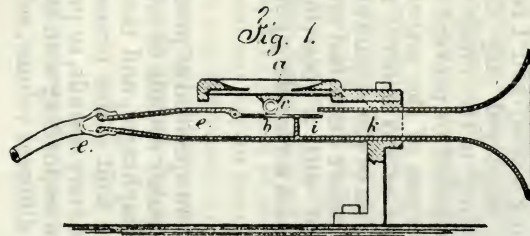
Witnesses:

GEO. T. PINCKNEY,  
CHAS. H. SMITH.

T. A. EDISON.  
Speaking Machine.

No. 201,760.

Patented March 26, 1878.



Case 153.

Witness

Charles Smith,  
Geo. D. Pinkney

Inventor

Thos. A. Edison.

For Lemuel W. Sewell  
Att'y



phone on one of the ancient Colossi at Thebes, a statue that emitted sounds of the passing breezes, and which was probably used for priestly hocus-pocus, it may be that this idea, so old, at once became something new, and without too much strain on the imagination, it is a thought that Edison employed that principle for enlarging the sound from his phonograph.

After trying various media, including steam, it was found that compressed air from a pump gave the best results, and resulted in the manifold amplification of the sound output.

Edison was impressed with the Aerophone, and he took out a patent for it in 1878, which he never seemed to pursue again. Perhaps this was the sign of a very active mind forever searching for an answer to a problem, and losing interest when it was found.

For those wishing to study this device closer, together with a complete description in Edison's own words, a copy of the American patent, together with the diagram are shown on adjoining pages.

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#### AN INTERVIEW WITH MISS CARRIE TUBB

Compiled from a radio interview by GEORGE WOOLFORD.

On Oct. 3rd, Miss Carrie Tubb, the British soprano, whose career started in the early years of the century, and who retired from teaching 12 years ago at the age of 82, was interviewed for the B.B.C. programme "Desert Island Discs" by Roy Plomley. In this programme, people of interest discuss their careers and name eight records they would like to take with them, if marooned on a desert island.

Miss Tubb, prompted by Roy Plomley on what she disliked most of modern civilisation replied "the noise in the street and people pushing one off the pavement". If she were to be alone on a desert island with a gramophone, she would want records of sopranos.

She had been born in Westminster, not really from a musical background, except that her mother used to sing to her a great deal. As a child Carrie Tubb heard a number of concerts, particularly the Good Friday concerts at St James's Hall. She could remember one tenor Philip Brozell (? Brazil)

in a work now forgotten, who had funk'd a concluding top B<sup>b</sup>,  
 "and we were so disgusted with him".

On leaving school, she had studied at the Guildhall School of Music, where she had helped to form a quartet; later an Agent booked them for the Prince's Gallery where they sang Opera Comique quartets and Gilbert and Sullivan during the suppers there. They also sang before King Edward VII and Queen Alexandra at Sandringham. In 1907 she went to Margate and joined an al fresco Concert Party.

1910 saw her operatic debut, as the fifth Maiden in Strauss's "Elektra", with Edith Walker as Electra, Mildenberg as Klymnestra, and Francis Rose as Chysothemis. These were the Beecham Seasons, but Beecham lost heavily due to bad organisation. She only sang at the Garden for one season, as a home, husband and baby made commitments away very difficult, so she remained on the concert platform, where there was plenty of work, and also at the Promenade Concerts at Queen's Hall with her old friend, Sir Henry.

Concert work included singing with Melchior, on his British debut, the Love Duet from "Die Walkure". This prompted a booking at a Wagner night during the 1914-1918 War, and while singing she noticed the audience disappeared into the corridors; thinking that they didn't approve of her voice, she asked the doorman, who said "didn't you hear the bomb drop, Miss?" Apparently a bomb had dropped at the back of the Hall, during the performance and when Sir Henry Wood was told, said "Well I think that's hard when we were performing their music; we can't do more than that'.

Miss Tubb remembered giving troop concerts in France during that War, touring in South Africa, and singing a duet at Parkhurst Prison with a prisoner who turned out to be a Carl Rosa (Opera Company) man. When she could no longer sing Wagner, she lost interest in singing, and began to teach at the Guildhall School. Today she is actively interested in performers, and attends Philharmonic Concerts, Covent Garden, and Sadlers Wells Opera performances at the Coliseum.

On today's standards of singing, Miss Tubb declared these were higher and more exciting, but reflected that artists of old had more personality; they brought atmosphere with



them, appeared to be somebody. In her opinion, the outstanding personalities certainly belonged to yesterday, and quoted her own contemporaries Gervase Elwes, John Coates, Robert Radford and Norman Allin.

To conclude her interview Roy Plomley asked Carrie Tubb what one luxury, beside a gramophone and eight records, she would like on her desert island. Miss Tubb suggested a parasol, and her one luxury book would be the Oxford Book of Quotations.

During the programme, Carrie Tubb's choice of eight records was as follows-

- 1) Flagstad in Closing Scene of "Götterdämmerung"  
("it was such a glorious voice, one was swept away by it and she was such a fine singer")
- 2) Frieda Leider singing the "Liebestod"  
("she was such a fine dramatic singer, she hadn't such a wonderful voice, but she was an outstanding actress, getting herself into her role")
- 3) Messiah - And the Glory of the Lord (Col. L I768)  
Orchestra and Choir of 3500 conducted by Sir Henry Wood  
Crystal Palace 1926.
- 4) Turandot - In questa reggia, Eva Turner.  
("I admired her so much, and thought it was a most thrilling performance of Turandot")
- 5) Walk to the Paradise Garden (Deliuss) The Halle Orchestra,  
Conducted Barbirolli. ("This is a record I would always want above any of the others")
- 6) Kathleen Ferrier - Blow the wind southerly.
- 7) Carrie Tubb - The Dancing Lesson.  
("I was always disappointed with my own records, but my voice sounds better on this one")
- 8) Closing Scene from Der Rosenkavalier with Lehmann,  
Schumann, Olszewska.

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George Woolford is preparing a listing of Carrie Tubb's records for the next issue of HILLANDALE NEWS, and would like details of any records she made except H.M.V.

Pathé and Edison Bell. Would members please write directly to George Woolford, whose address is on the end cover.

Editorial comment: Miss Tubb made two or more 2-minute Edison Bell cylinders, and is one of less than a handful of survivors from the British 2-minute cylinder scene, most of which closed before the 1914 War. Tom Kinniburgh is another, and we had hopes of making contact with him on a recent visit to London from Australia. George Baker tells us he never made cylinders, but one of his, made from one of his early Pathé engagements, has recently come to light. (vide HILLANDALE NEWS June 1970, page 101). In our President's recently published Indestructible Cylinder listing, 4-minute cylinder 3308 "Till the Sands of the Desert grow cold" is shown as performed by George Baker; this was issued in the American listing in late 1913, but may be another artist of that name.

#### HINTS AND TIPS No. 1.

by SYDNEY CARTER

If you undertake phonograph reproducer repairs, it is a good idea to take an odd piece of stout timber about 6in. square, and drill a  $\frac{5}{8}$ in. hole through the centre.

You can then slide the body of the reproducer into the hole, and it will be securely held while you fit a new diaphragm or stylus.

Cork gaskets are better than rubber, and will last indefinitely.

#### AT THE WHITE SWAN

##### The Society's September Meeting reported by FRANK ANDREWS

As the scheduled recitalist did not present himself, it fell to Bill Brott and me to put on substitute programmes.

Luckily Bill had brought some operatic discs with him and played these during the first part of the evening. We heard arias by Gigli from "Gioconda", "Boheme", "Tosca", "Manon Lescaut", "La Juivre" and "Faust".

Alessandro Valente then sung the aria from "The Girl of the Golden West", followed by Marcel Wittrisch's "O, Mädchen".



from "Frederica". We were reminded that Valente, Wittrisch, Bjorling and indeed Jeanette MacDonald were some of the artists that were upgraded by H.M.V. from plum to red-label status.

Unprepared as he was, Bill Brott coped well with his presentation, and it was a refreshing change to have a short programme devoted to operatic vocal art. The only non-operatic piece was by Caruso, the "Cujus Animam" from Rossini's "Stabat Mater".

After the interval, it was my turn to "have a go", and I chose from a pile of records brought along for sale by a Member. My first choice was "A Musical Switch" played by the Grenadier Guards, a form of music, which like the 'approaching-and-receding' Patrol is now indeed rarely heard. The Musical Switch, snatches of one tune blending into another, is particularly associated with Kenneth Alford, Herman Finck and Debroy Somers.

Another military band piece was "The Battle of Waterloo", with the Grenadier Guard Band, and the pipers of H.M.Scots Guards. This used patriotic pieces of music interspersed with battle noises, and, in retrospect, with the more recent presentation of the "Waterloo" film, C.L.P. & G.S. is not only sometimes 'with it', but 'in front of it'.

Other novelty discs I found were of a Dutch Street Organ, a mandolin soloist trying to sound like a duet, a flute duo, and a recording of a Christie Unit Organ from the long-defunct Elite Cinema at Wimbledon. Our chairman pointed out that these particular organs were one of the business interests of John Christie, founder of the Glyndebourne Opera.

A vote of thanks to Bill Brott and to me was tendered on behalf of Members present by Len Watts.

#### REPORT OF THE HEREFORD AREA MEETING

by M. GARDNER.

A rainy August 15th provided a grey backdrop for the high summer Hereford Branch Meeting. The dismal scene notwithstanding, a sizeable group of enthusiasts gathered at "The Olde Harpe" in Catherine Street.

Mr Field brought and displayed a copy of Lawrence Schlick's PORTFOLIO OF EARLY PHONOGRAPHS, which admirably illustrates the basic models of famous machines, both cylinder and disc. Mr Chapman arrived with an interesting table model Pathé disc machine, with internal horn.

Mr Maloney displayed and demonstrated an Ediphone with stethoscope incorporating a volume control, on which we listened to wax cylinders as well as celluloid Edison Bell and Indestructible cylinders. Mr Gardner brought and played a Standard, and Gem with a banner label on the lid, which was slotted to allow for the stationary winding-handle, apparently a scarce model as the banner label is supposed to have been discontinued before the slotted lid was introduced.

Don Watson, Honorary Secretary of the Hereford Area tells us that the next Meeting will be as usual at "The Olde Harpe", Catherine Street, Hereford, at 7pm on Sat. 5th December.

He has also asked us to point out that the Lioret phonograph depicted on the front cover of the October HILLDALE NEWS, belongs not to him, but to Jack Maloney of Oldham.

### PHONOGRAPHS, DISCS & CYLINDER

by PETER BETZ

#### Horns - a plenty

The great variety of horns for horn phonographs have always fascinated me, for just when I imagine I've seen them all, I discover some other type that I never knew existed.

Perhaps it started way back in 1954, when I home-made a paper horn to send gliding across my cylinders on the first HOME machine I ever had, and it usually got my back up by falling off about half-way through the first chorus.

One might say I had a mild horn inadequacy complex, and the first real horn I found, a typical self-supporting black-with-brass-bell little Edison type that I plied from a neighbour's attic, did little to relieve the condition.

Well, it's 16 years later now, and I have a room full of the things, all shapes, sizes and composition.



As far as shapes go, it would be silly to waste words in this magazine extolling the virtues of the various Edison and Music Master swan-necks over the straight, blunderbuss ancestors. Composition however, is another factor, and an interesting one. When we think of horns, we generally think of metal and long for wood. Look at the old photographs of phonographs taken in the mid-nineties, however, and you will note that many were made of animal hide as well, particularly those with no bell fastened on. I have one four-foot light tan hide horn, given to me in scorn by a fellow collector who had just bought its phonograph at an auction. When I finally tried it out, I was delighted with the results. Given the fact that there is virtually no sound projection away from the mouth of the horn, the quality of sound produced is nevertheless much finer than any tin or other metal horn of the period that I have heard.

Another oddity that I shall probably never see is the glass horn. Yes, there were glass horns, as several advertisements of..Prescott, one-time Edison jobber, attests. Horns shown are described as having carnival glass (iridescent) finish, and bells in some shown are fluted, petal-like. I recall that they were advertised in only one or two of the last PHONOSCOPE issues, in 1899. What the reproduction quality would have been like is questionable. Hardly any re sonation, I should think.

Another odd horn occurs a few years later. We all know of the fine wood Victor horns that could be had even on most of the less-expensive models at low cost. On the upper-crust machines, these oak or mahogany horns were standard. For some time, however, I owned a VICTOR VI, the early model with slot-crank and small Monarch-type motor and very low serial number. The original horn on this model was a metal-framed dandy in which the satin-smooth black composition material body was apparently poured round a metal frame, obscuring it completely, and the horns attachment to the typical metal neck-piece was thus permanently moulded as well. The lovely multi-coloured trade-mark was properly placed on the crank side, just back from the bell. The horn is longer than usual, and has a narrower bell than the typical wood VICTORS. When I sold this machine, the buyer made it plain he didn't want THAT THING on his VICTOR. He only had eyes for brass, hang the value of the much-less-common horn!

The worst horn I've ever had to put up with is a permanent part of an Edison STANDARD Phonograph. The phonograph is bolted into the top compartment of a case containing drawers below for records, and is turned backwards. One cranks it from a side-panel in the cabinet that opens, and half the top opens to change records. The horn, short, tin, not fitting flush with the open front of the cabinet, is an utter abomination, but I would rather not tamper with an otherwise interesting oddity.

We're spoilt rotten, most of us, with our Music Master Edisons, wood Victors, and Orthophonic Credenzas. It's nice to be spoiled.

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DOGGEREL FROM DAFFODILS

by JOHN BRATLEY

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd-  
A country fair with all its thrills;  
On a village green beneath the trees  
The sounds of revelry in the breeze.

A 'Coconut Shy' I then did spy,  
But never a coconut met my eye:  
Impaled on stakes were '78s'  
At which for sixpence all would aim  
With pebbles three those discs to maim  
With cracking sounds a collector hates.

Artistes who had once been hailed,  
Now 'neath hail of rock were still:  
And, alas! most discs were 'mint'.  
Of Dawson, Kreisler only a hint  
By labels torn in fantastic frill,  
Which from shattered shellac still tailed.

"Stop!", I cried in Stentor's tones,  
And advanced to stem the showering stones;  
And stop they did, and they did agree  
Each surviving disc to let me see  
Before the battle should recommence  
And to take my fill in exchange for pence.



'Mint' McCormack Odeon found I there  
 And with other riches away did bear.  
 The pence were welcomed: away I came,  
 Leaving the throng to resume their game:  
 And, in conclusion, I must relate  
 All the best were saved by fate.

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THE CATALOGUE OF EDISON CYLINDERS

by SYDNEY CARTER

Some additions contributed by Gerry Annand.

Who writes: Since the publication of this catalogue, many additional numbers have come to light. These have come in "dribs and drabs". but for the sake of simplicity, I am listing all the additions since the publication of the original catalogue.

<u>No</u>	<u>Title</u>	<u>Artist</u>
31	Letter Carriers March	London Regimental Band
32	England for Ever	"
35	The Orient	"
39	Carmen - Grand March	"
54	The Gallant Fifth	"
III	La Marseillaise	"
456	Amoretten Tanz (Concertina)	Prof. MacCann
7	The Empire March	"
8	The Palace March	"
9	Cupid's Arrow	"
460	The Mosquito Parade	"
I	Goodbye Dolly Gray	"
5087	My Southern Pearl	Alma Jones
5305	God Save the King	Eric Farr
5306	Always be a Man	"
5824	The Death of Gladstone	Rt. Hon. A. J. Balfour
5825	" "	Sir William Harcourt
5880	Air from 'Martha'	Charles Mielhan
5901	Thy Sentinel am I	W. F. Hooley
2	The Monarch of the Woods	"
3	Calm as the Night	"
4	Rocked in the Cradle of the Deep	"
5917	Then you'll remember me	Harry McDonough
9	O! Promise me	"

5920	Drink to me only with thine Eyes	H. McDonough
5939	The Whistling Bowery Boy	S. H. Dudley
5946	The Oaken Bucket	The Mozart Quartette
7	Farmyard Medley	"
8	The Bridge	"
9	Medley of Plantation Songs	"
5950	Two Roses	"
1	Old Uncle Ned	"
2	Massa's in the Cold, Cold Ground	"
3	When the Bloom is on the Rye	"
4	Lead, Kindly Light	"
5	Sally in our Alley	"
6	My Old Kentucky Home	"
7	The Old Folks at Home	"
8	The Soldiers Farewell	"
9	I's gwine back to Dixie	"
5960	Cornfield Medley	"
1	Rocked in the Cradle of the Deep	"
2030I	I'm all alone	Artist Unknown
2	Come sing to Me	"
4	Help, here comes the Dream Man	"
5	All that I ask is Love	"
6	Cubanola Guide	"
8	You were coming through the Corn	Frank Miller
2031I	My Wife's gone to the Country, Hurrah!	Artist Unknown
2	Cubanola Guide	"
3	Meet me tonight in Dreamland	"
8	Casey Jones, (duet)	"
9	Ragtime Violin (duet)	"
20320	Hello! Susie Green	"
1	Oh! You Beautiful Doll	"
2	I'm going back to Dixie	"
3	Everybody's Doing It (duet)	"
4	Spaniard that blighted my Life	"
5	I've had my Fortune told	"
7	Oh! You Beautiful Doll	Imperial Orchestra
8	Ragtime Successes Part I	"
9	" " 2	"
20334	Princess Caprice	Artist Unknown
5	Everybody's Doing It	Imperial Orchestra
6	My Heart is with you tonight	Artist Unknown
7	Hitchy Koo	Jack Charman & H. Cove



London Members in particular will be sorry to hear of the death of Val Edwards in September, at the age of 87. Mr Edwards attended Meetings regularly until about 18 months ago, and possessed an active alert mind, his interests ranged very widely through the Phonograph and Gramophone, Photography and early Cinematography, and Militaria.

It will be remembered that his brother entertained us one evening with banjo selections, using a banjo belonging at one time to Fred Van Eps. To Val Edwards Wife and Family we extend our sympathy.

G.F.

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This Magazine is published on behalf of THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY by George Frow, to whom all articles and advertisements should be sent. A magazine is as good as its contributions, and articles and photographs are always welcome, particularly if they are in series form. There is always room to widen the scope, and descriptions of Members' collections, individual machines, finds, and anything of the type in these pages is of interest to Members, who extend around the World.

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The vintage BROADCAST RECORD advertisement on the back cover would come to grief under today's Trade Descriptions Act.

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